

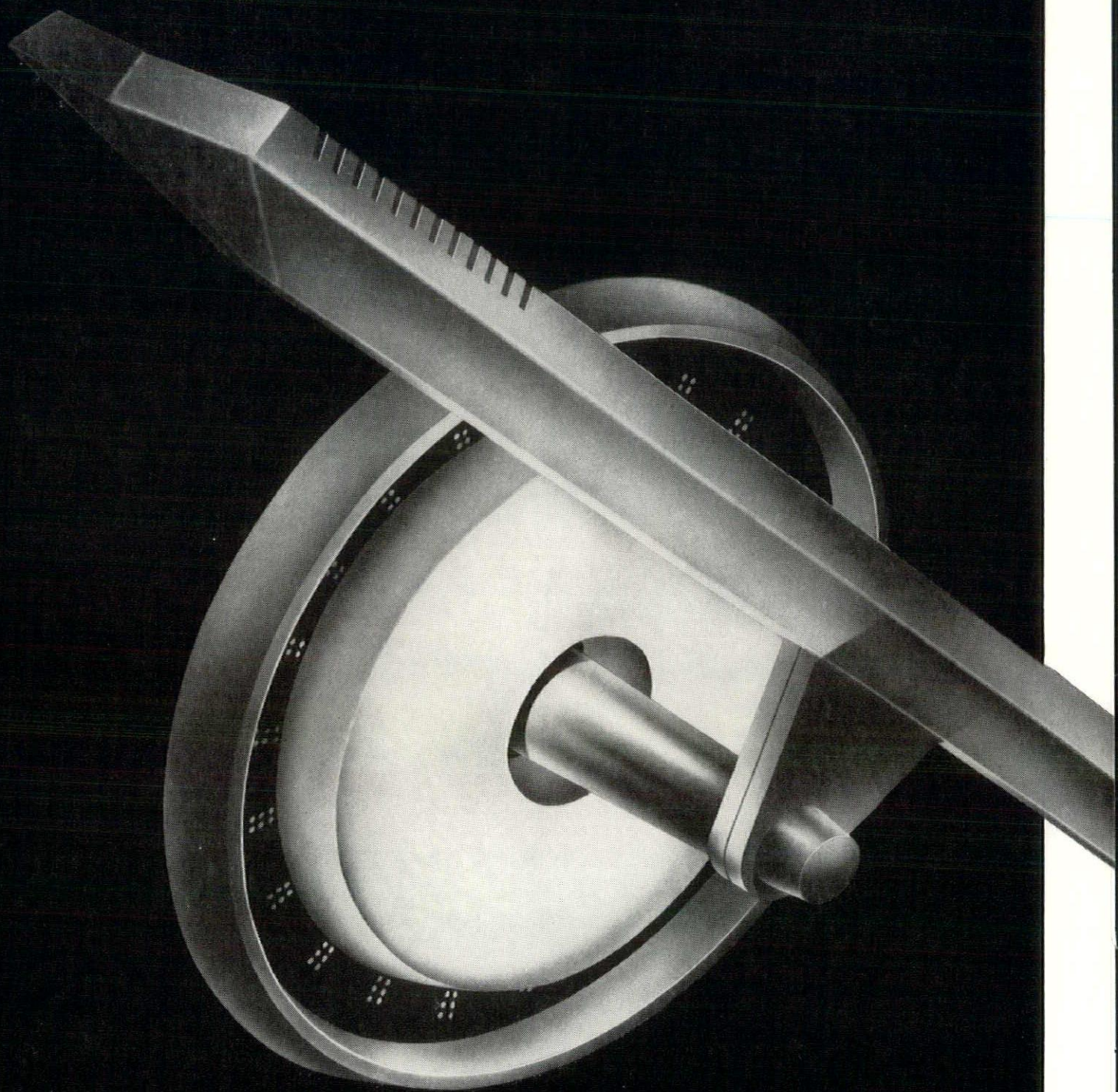
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(Cover—Office Entry—Centerline Store, Jean Rodgers Oliver)

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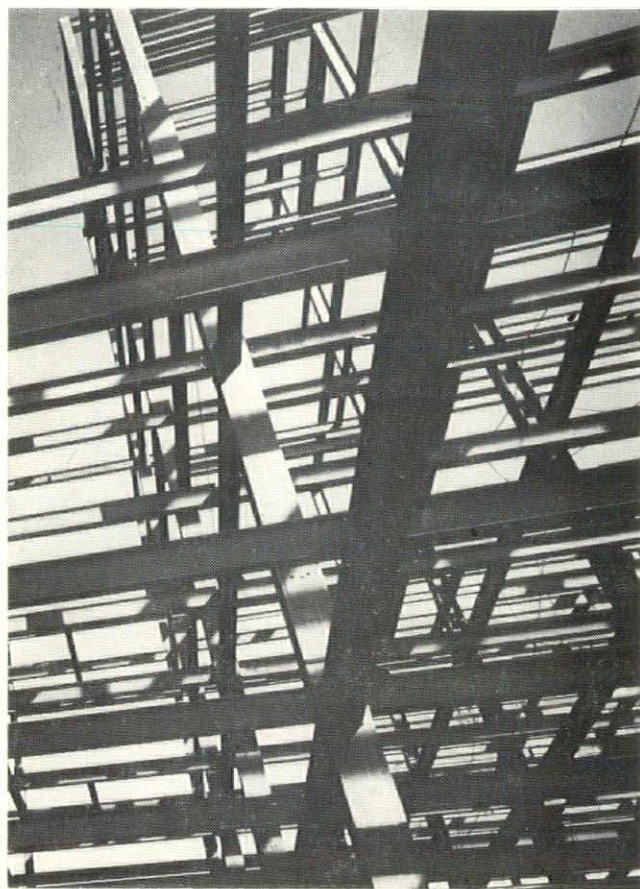
Bainbridge Bunting
John P. Conron

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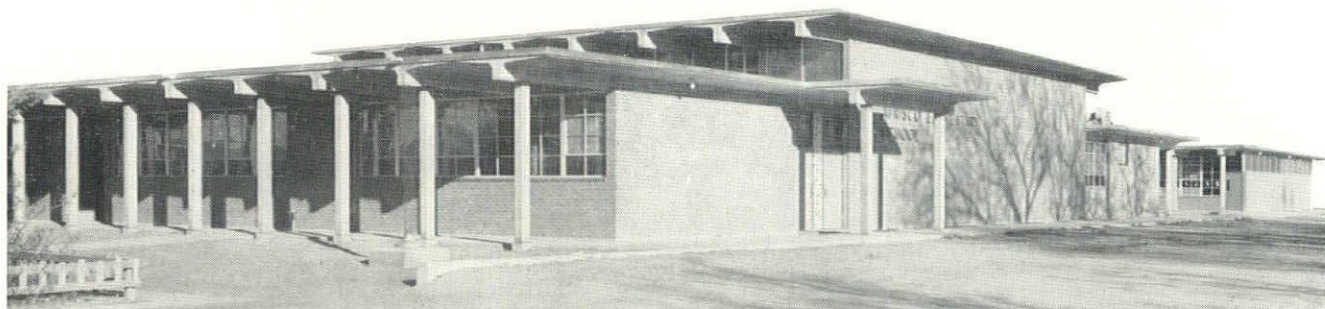
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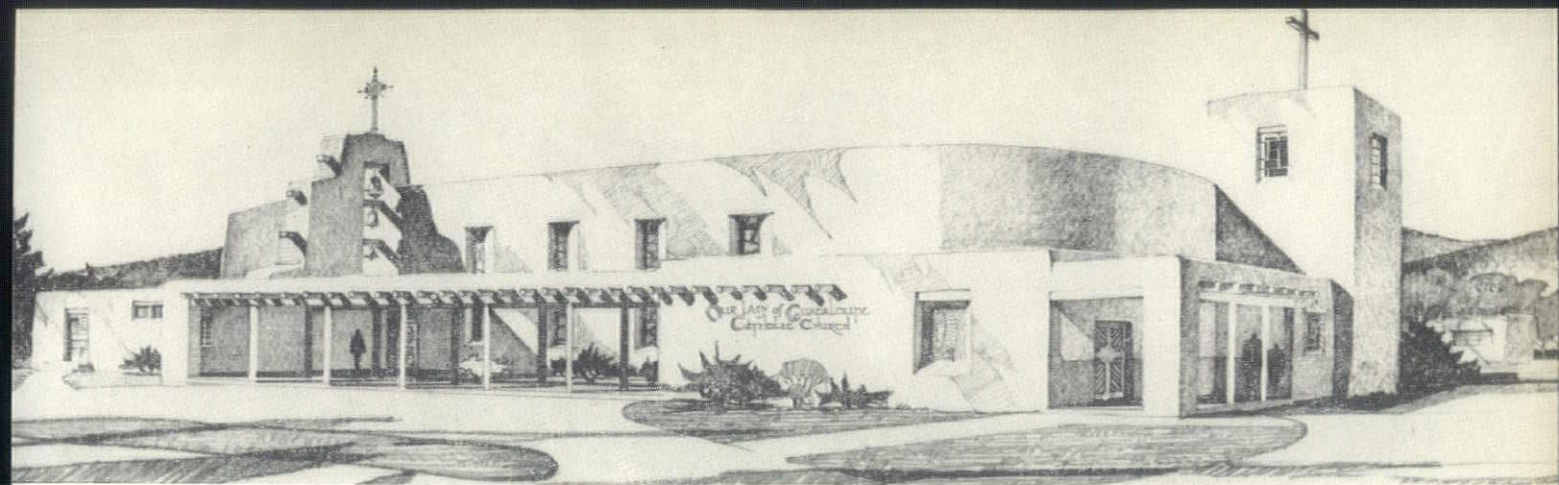
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CHURCH OF OUR LADY OF GUADALUPE

TAOS, NEW MEXICO

MCHUGH & HOOKER, BRADLEY P. KIDDER AND ASSOCIATES, ARCHITECTS

In designing a Catholic church today, an architect is faced with a bewildering choice of new techniques and building materials, but the basic problem still remains unchanged: to provide a seemly and reverent environment for the sacrifice of the Mass and the administration of the other sacraments of the Church. Over the centuries this goal was somewhat obscured, the basic plan had become stereotyped, the ornament crystalized and even meaningless. An attempt to break out of this dead-end seems to have taken two directions: (1) an increasing use of sculpture, marble, mosaic and other rich materials both on the interior and exterior; (2) and an increasing use of exposed structural elements and prefabricated materials in a desperate attempt to achieve freshness or to be different. Either of these approaches *used alone* — though it may provide dazzling or unusual buildings — will surely lead us farther from a solution of the basic problem and farther from functional architecture in the truest sense of that word.

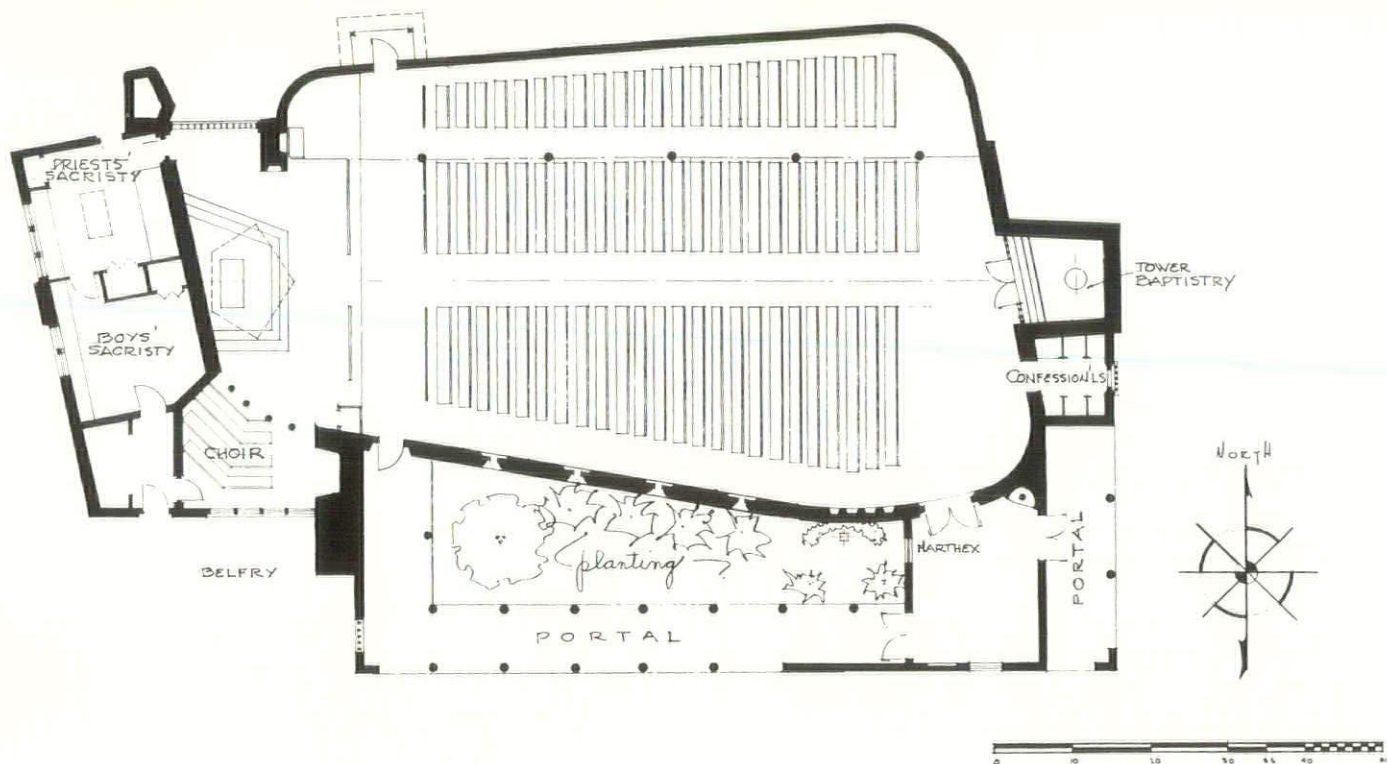
When an individual architect sets out to design a truly functional church building, a church that has honesty and integrity and a straightforward expression of its purpose, he usually comes up against a solid crust of opposition. The team opposing him may include the clergy, the parish council, the public, the suppliers of church goods, the suppliers of building material — and even his own colleagues in the profession. But once in a great while the fates will decide to relent, and the architect will look around to discover with surprise that he is working with others in a united effort to produce a really fine church building. In such a situation where the architect is given great freedom in the design, the faith that others have placed in his judgement carries with it heavy responsibility. Most architectural laymen — including the clergy — are not really able to visualize the completed building from preliminary plans or even from perspective drawings. They must, therefore, trust the architect to give them a good building. While they have absolved him from using traditional architecture and ornamental styles they expect him to adhere to tradition in expressing the timeless and unchanging character of the Mass, the other sacraments, and the universality of the Roman Catholic religion.

Just such a fine opportunity, together with its associated responsibility, was given to our firm in the

commission to design a new church for the parish of Our Lady of Guadalupe at Taos. When the first preliminary design — itself the result of several years of study — was presented to the pastor, Monsignor Albert Chavez, he was immediately enthusiastic and urged that it be presented to the parish council at an early date. This alert and realistic group of men studied the plans and asked intelligent questions until they felt that they understood what we were trying to do, then they gave their whole hearted approval to the design. Next, the pastor and the architect presented the plans to the Archbishop of Santa Fe, His Excellency the Most Reverend Edwin Vincent Byrne. The Archbishop showed both his appreciation of what we were attempting and real courage when he approved this unusual building. The archdiocesan building commission next studied and finally approved the plans; working drawings and specifications were prepared, and the building is now under construction.

After the basic scheme was decided upon, there remained the problem of making this non-traditional building fit harmoniously into the landscape and townscape of the world-famous community of Taos. Here economics come to our help. The council decided to build the church of adobe, and the parishoners said they would donate the adobes. Then, the Taos Pueblo Indians agreed to donate the tree for *vigas* and the saplings for *latillas*. We shall thus have a modern church of vigorous and fresh design using traditional materials in new ways — not for the purpose of being "different" but for the purpose of restoring to the church building its ancient liturgical expression and integrity.

The first consideration was that the church must be correct liturgically, and that it must express in the actual architecture — both inside and out — the importance of the two great Sacraments of Baptism and The Holy Eucharist. The altar stands at the point of focus of all the curving and perspective lines of the building. It is given added importance by the liturgically designed canopy, and brought further into prominence by the great quantity of natural light spilling in from the richly grilled sanctuary window. On the exterior the location of the altar is marked by the open belfry. The Baptistry, along with the Confessionals, stands at its proper place at the back of the church symbolizing the fact that one must be cleansed from all sin before one approaches the altar to receive



the Blessed Sacrament. From the nave of the church one sees the whole of the Baptistry softly lighted from above and separated from the remainder of the church only by its open grille. The Baptismal font itself shows prominently in the natural light from above. To enter the Baptistry one must go down three steps, and again this is symbolic of the ancient descent into the river. On the exterior the Baptistry is expressed by the prominent east tower. The four high tower windows admit light which is then diffused through the luminous ceiling of the Baptistry.

A very important factor determining the shapes of this church is, of course, the moving light of the sun. One must be able to see well in the church, but there should never be any unpleasant glare. Obviously one must be able to read a missal anywhere in the church, but the high altar must be the bright spot. The clerestorey windows of clear glass and the tall south windows of colored glass will provide a soft, even light in the nave while the skylights will light the side aisle. The nave windows stop short of the back portion of the church — and this also is for a purpose. The back walls of the church must be shadowy enough so that the soft light shining through the Baptistry ceiling will stand out by contrast and point up the importance of the Sacrament of Baptism.

With modern sound systems in most churches today it is always possible for the congregation to hear the sermon. Here it will be possible (without microphones) for the congregation to hear the *Mass* itself. The angles of the side walls of the nave and the angle of the tilted canopy over the altar have been determined by acoustical requirements so that everyone in the church should be able to hear the priest at Mass.

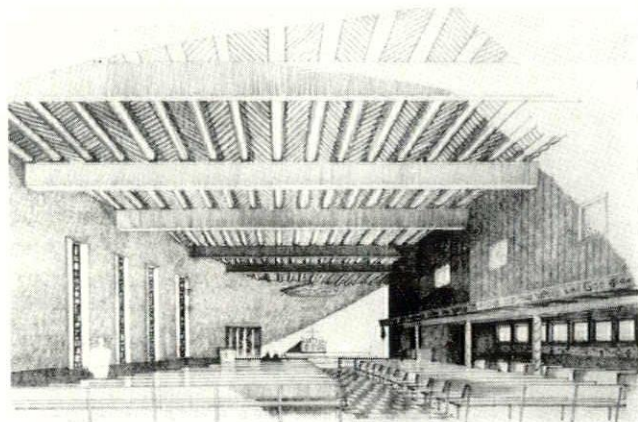
The choir has been located to the side, next to the sanctuary, but separated from it by a row of columns. This will make for good rapport between the celebrant of the Mass and the Choir. It will also allow the sound of the choir to partake of the acoustical planning of the chancel area. With the separating columns the choir may wear street clothes, or it may be vested

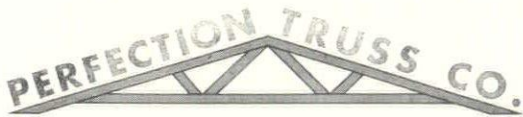
in cassocks and surplices to contribute still more to the dignity of the sacrifice of the Mass.

In addition to these liturgical and symbolic considerations, this church is designed for function and the convenience of those who will use it. The ceilings are kept moderately low to reduce the heating expense. The main entrances are on the south and the east where they may be reasonably free from snow and ice on winter mornings, and there is a long south portal to allow persons to alight from cars directly under shelter in bad weather. The small garden enclosed by this portal is reminiscent of the atrium at Ranchos de Taos, and serves as an island of peace and reparation between the commercial hustle of the street and the serenity and reverence of the interior of the church.

Built of humble materials with a low budget, this building will depend for effect upon its liturgical order, its flowing spaces, its use of natural light, and its carefully calculated proportions. Using this oldest palette in the world, we hope to build a church for which the words of the dedicatory Mass will truly apply: "TER-RIBILIS EST LOCUS ISTE . . ." — this is indeed an awesome place, truly the house of God.

—John McHugh





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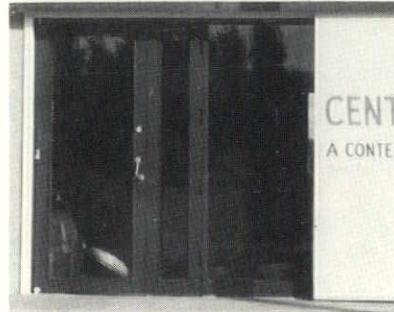
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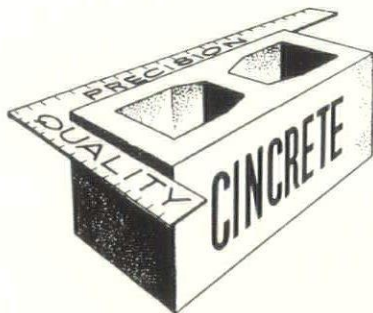
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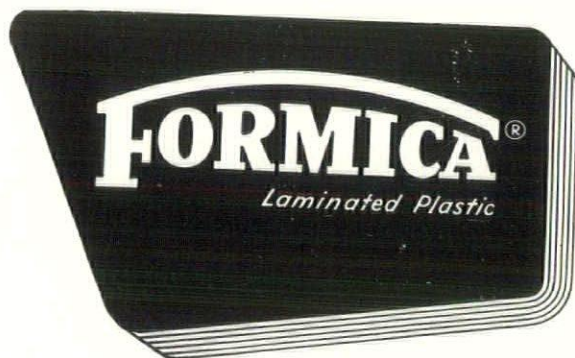
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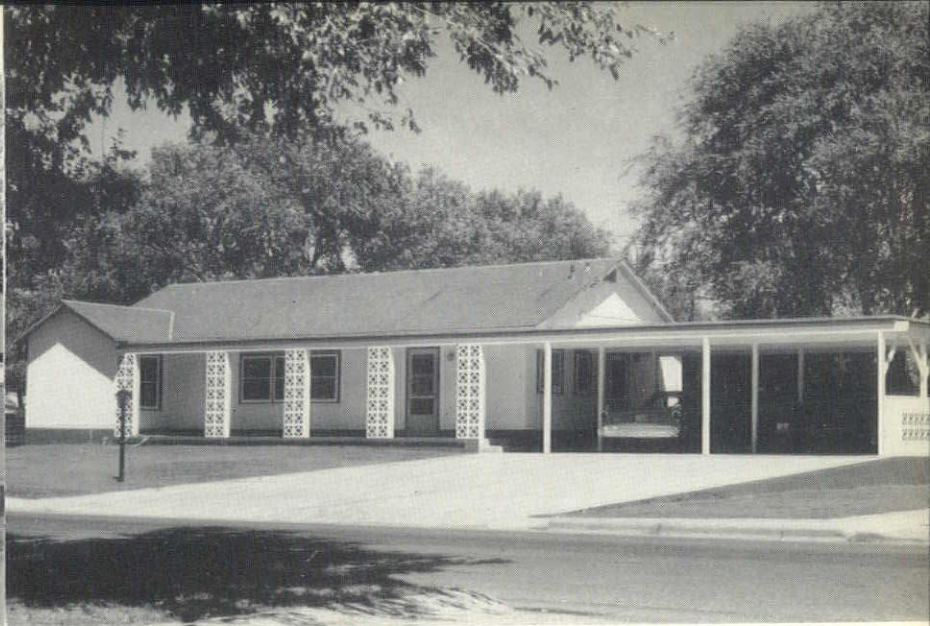


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Result: By strong emphasis on horizontal lines and textured masonry, the appearance of the residence was greatly improved.

W. T. TATE RESIDENCE, Clovis, New Mexico
James A. Burran, Jr., Architect

REMODELING

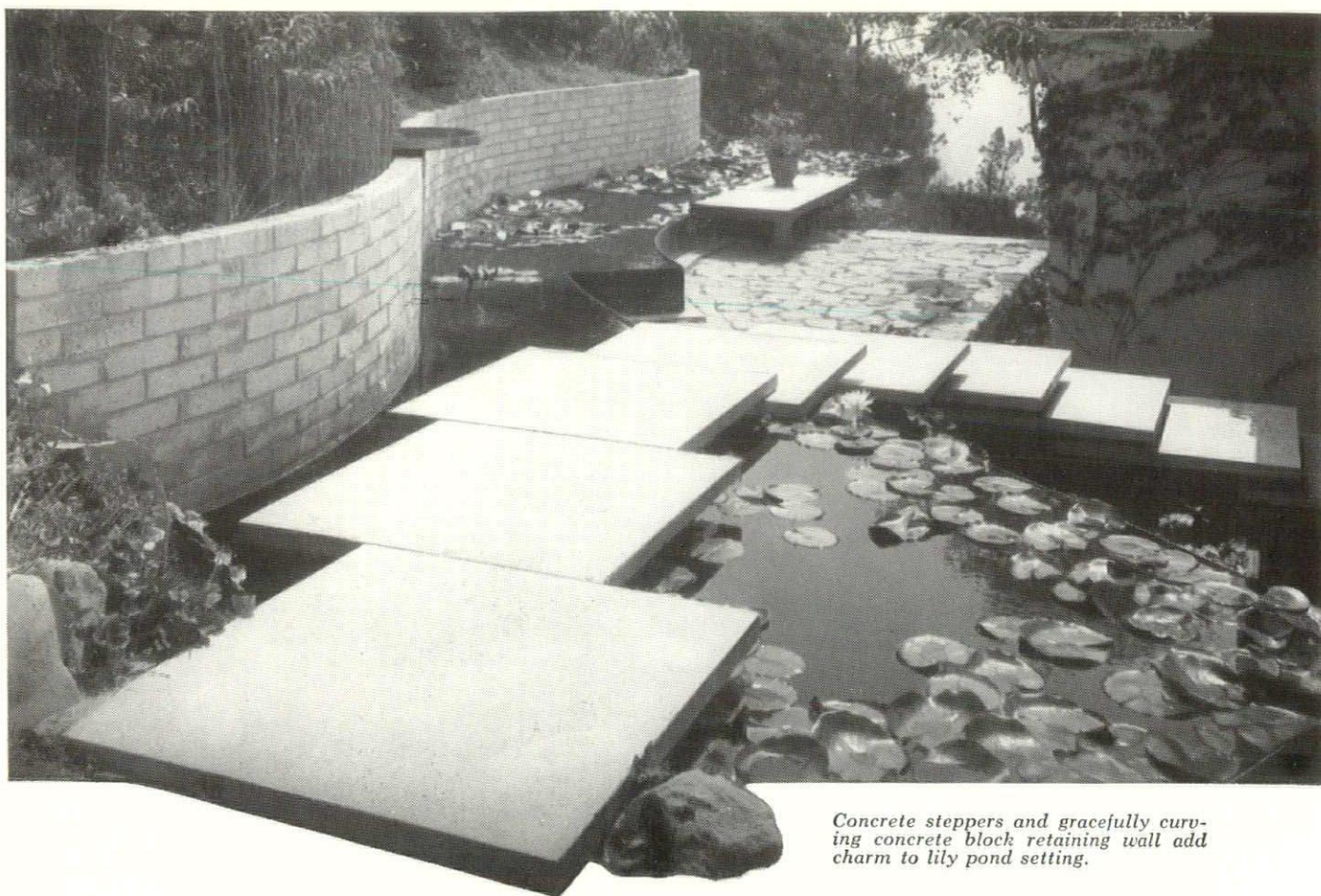
Problem: The enlargement and modernization of a furniture store on the main street of Carlsbad.

Solution: Utilizing laminated wood beams and heavy timber flooring, a second story was added. A new front was provided as was refrigerated air conditioning.

Result: Of the practical effect of this remodeling, the owner had only this comment: "after business doubled we say no more."

SKEEN FURNITURE STORE, Carlsbad, New Mexico
Brittelle and Ginner, Architects
Arthur E. Gorrell, Resident Engineer





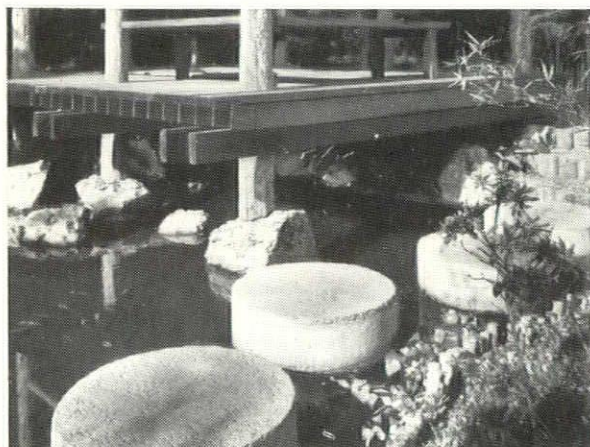
Concrete steppers and gracefully curving concrete block retaining wall add charm to lily pond setting.

MODERN CONCRETE stimulates intriguing ideas...

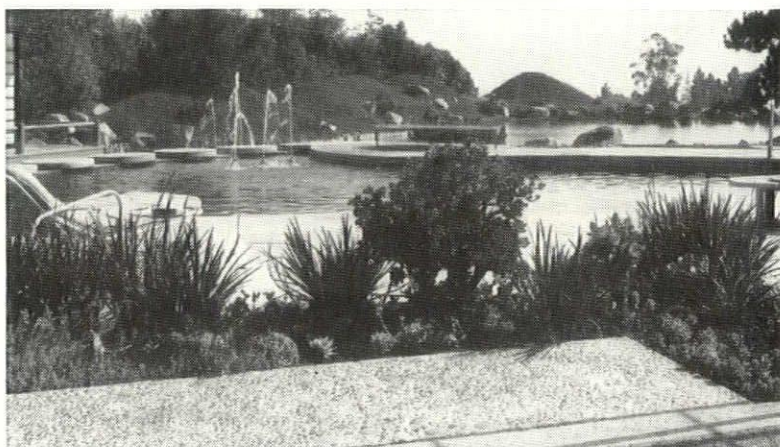
Today, many a landscape architect is adding new luster to his reputation through the imaginative use of modern concrete. By its very nature, this most versatile of basic materials is a constant spur to creative new approaches. It can be cast in place or precast, and for infinite variety, it can be colored, "sculptured," textured or polished. Whatever design effect you wish to achieve . . . whether budgets are modest or unlimited . . . look to modern concrete to realize the full potential of your ideas!

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Rugged concrete "islands" provide attractive access to tea house. Landscape Architect: Phil Shipley.



Exposed aggregate patio in foreground. Concrete discs form "bridge" in background. Landscape Architect: Phil Shipley, Bel Air, California.

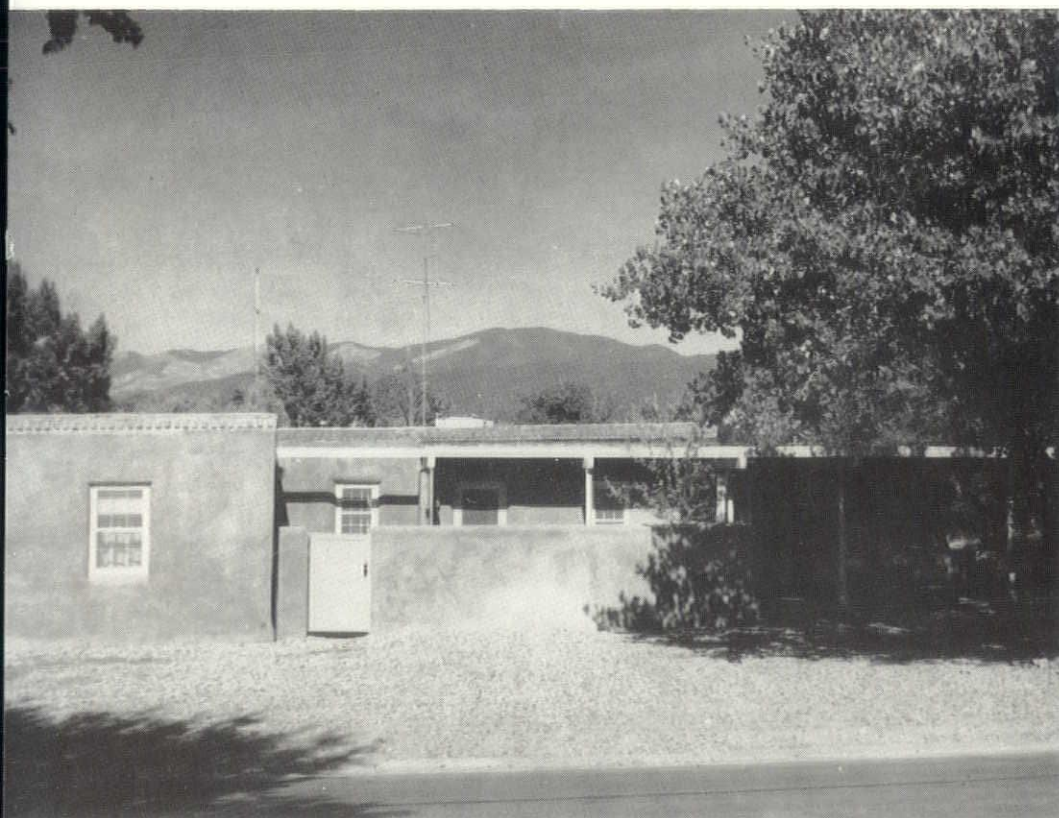


RESIDENCE

Mrs. Julia P. Meardon
Santa Fe, New Mexico

ARCHITECT

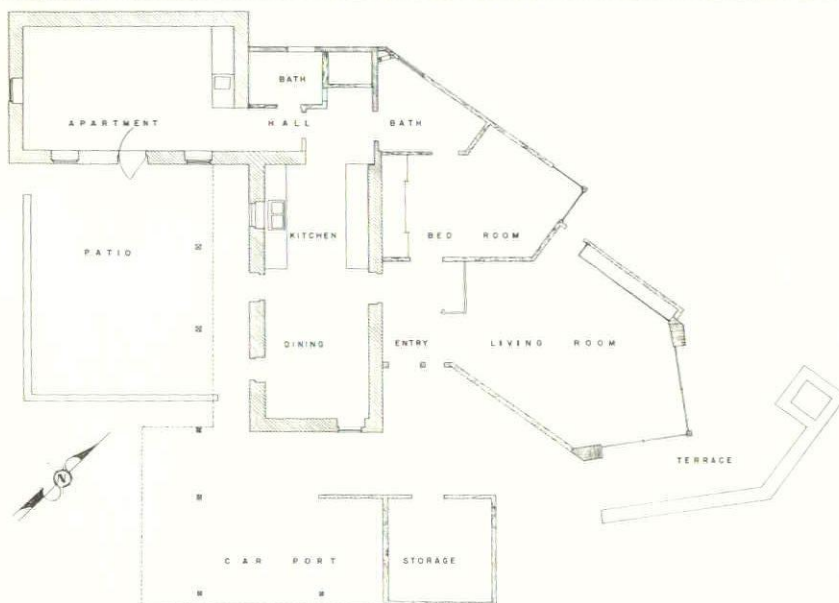
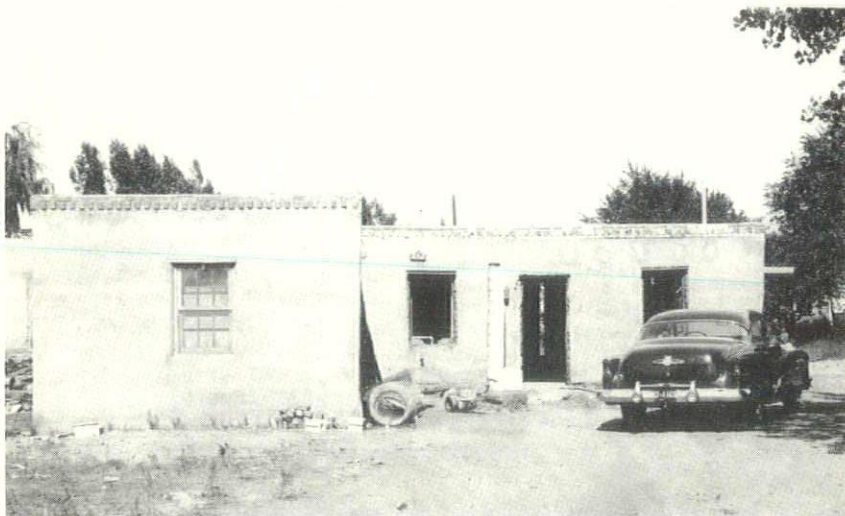
Robert E. Plettenberg



Garcia Street runs in a southeasterly direction from the Santa Fe Plaza winding up a shallow valley towards the Mountain of the Sun. Located about half way along its route, just after it crosses the *acequia madre*, is the Garcia Street Club, a privately founded and partially endowed neighborhood children's meeting place. The Club is open the year around with complete playground facilities, records, books, painting classes, et cetera, for children too young to go to school.

Next door, stood an old three-room adobe building, vacant for years, the property overgrown with weeds, an eyesore on the street and a potential hazard for the small children.

Mrs. Julia Meardon, with limited capital and unlimited goodwill, decided she wanted to devote much of her free time to music lessons for the



children who attend the Club. However, due to a recurring physical disability and recognizing the limited travel abilities of the children, she realized that to make her piano, harpsichord and recorder lessons available to them she would have to live next to the Club.

Thus a "project" was born . . .

Another facet of the already musically oriented project was the need for accommodations for instrument groups of five or six that play together and for easy seating for an audience of as many as thirty. Still, it was necessary that the house be easily kept and intimate enough to be in scale for a woman living alone.

The property lines were close and restricting; thus, the shape of the lot determined the shape of the house. The doors had to be wide enough and cabinets low enough for possible future use from a wheelchair, and the floors had to be vinyl surfaced and on a continuous level from inside to outside, with the car storage equally accessible from either the kitchen door or guest entry.

—Robert E. Plettenberg

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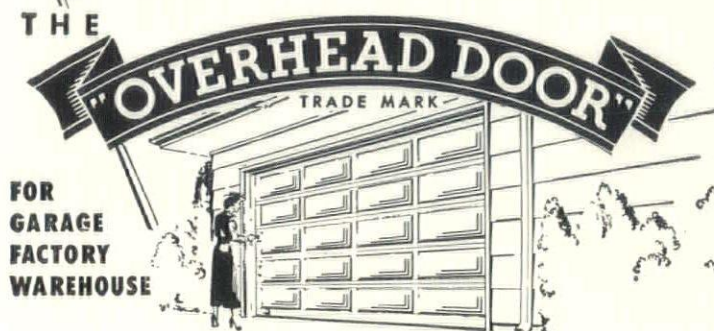
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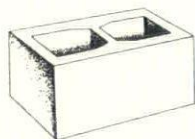
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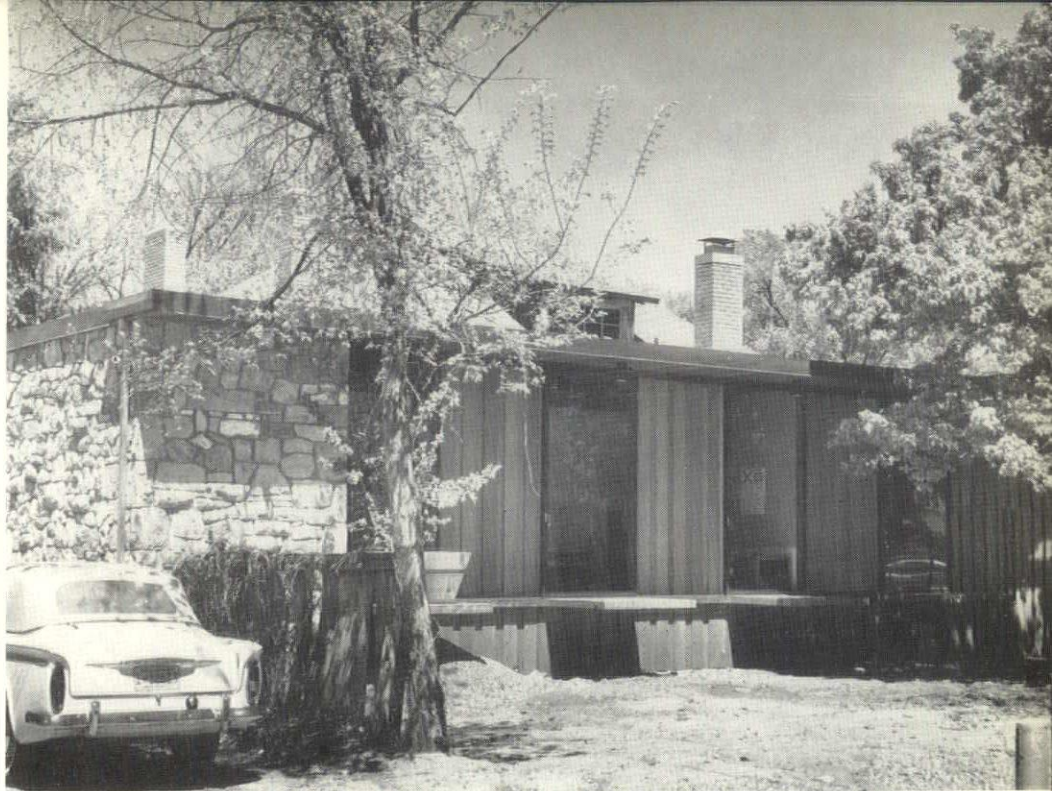


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JOHN P. CONRON
DAVID DERYCK LENT

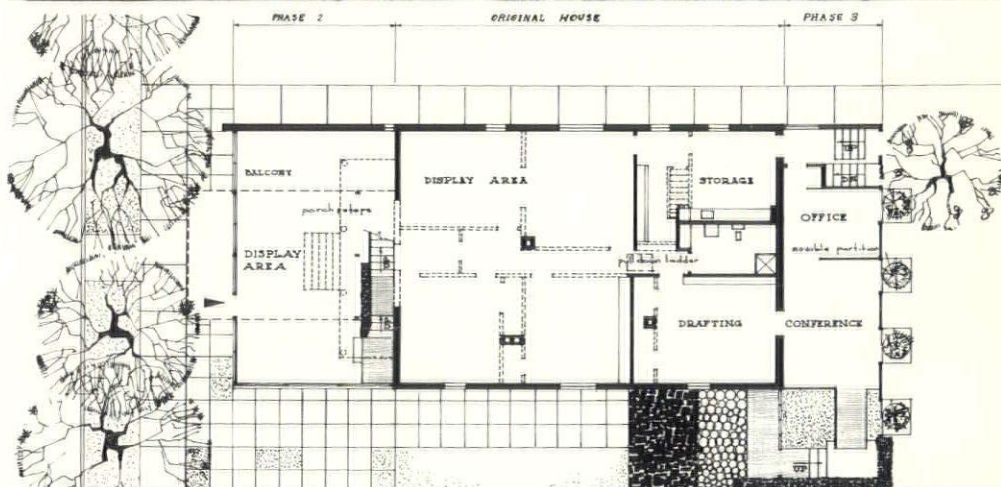
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WOOD & DELAPP

MECHANICAL
JAMES L. BREESE, III
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PHOTOGRAPHS
JEAN RODGERS OLIVER



This modern store was one of ten buildings selected for the first **Contemporary Architects of New Mexico** travelling exhibit in 1959. Beginning with a house built in 1910, a typical Midwestern, brick veneer, one-story structure with wooden porches front and back, the renovation was done in three stages.

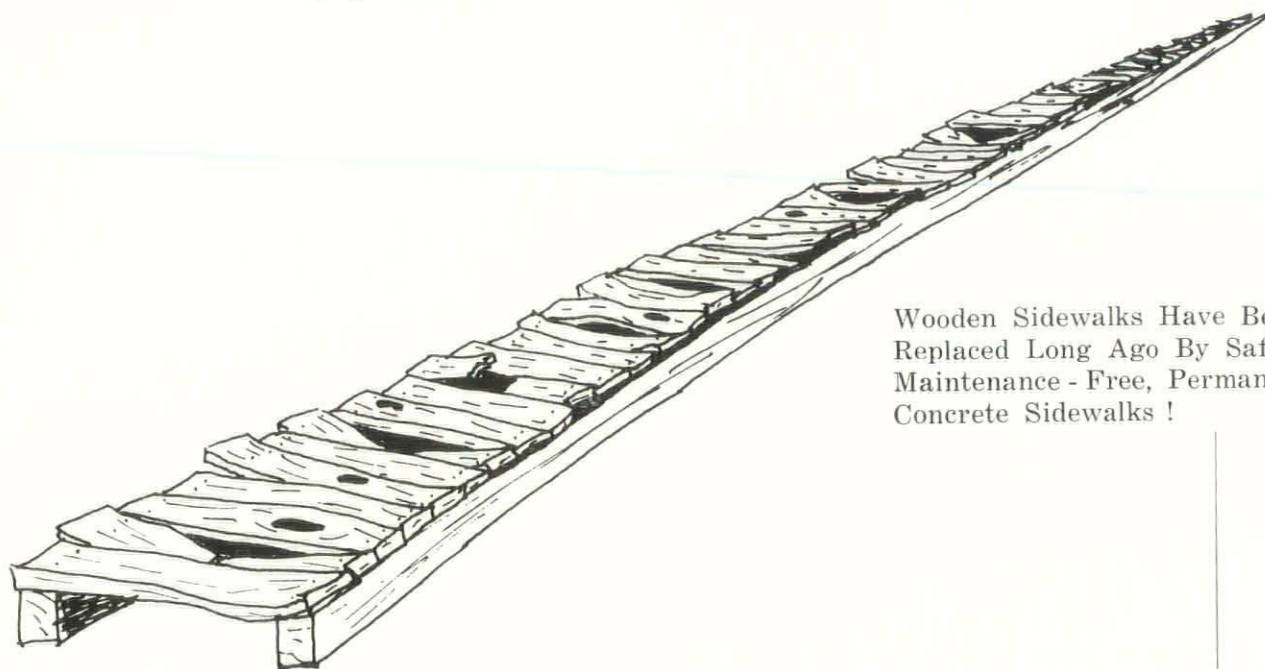


PHASE 1 of the remodeling (1954), consisted of inserting three steel beams the full length of the building to support the attic and roof. Supported by the exterior walls and interior built-up square steel columns, these beams permitted the removal of any of the load-bearing interior partitions.

PHASE 2 started immediately upon completion of the above. The front porch, with its white Doric columns was removed, and the twenty-one foot deep extension was erected. Built at street level, this addition was to be used for display of merchandise as was over half the floor space of the original house. The balcony in the extension was to serve as the design office until additional office space could be provided at a later date. The heating system of the old



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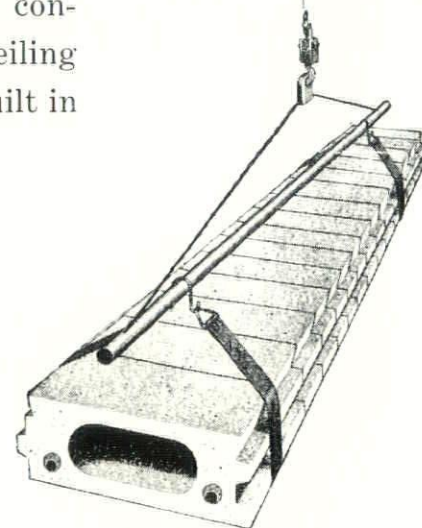
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residence was augmented by a new boiler for the front extension, the heat being delivered by radiant system copper pipes imbedded in the concrete slab under the brick floor and in the two plastered railings of the balcony.

PHASE 3, the design office, was undertaken in the Spring of 1961. Since the completion of Phases 1 and 2, the Architectural Control Ordinance was passed in Santa Fe (see **NMA** Nov.-Dec., 1960). The new addition, therefore, had to have the approval of the Historic Style Committee. The drawings were approved partially on the grounds that anything would be an improvement to the existing rear.

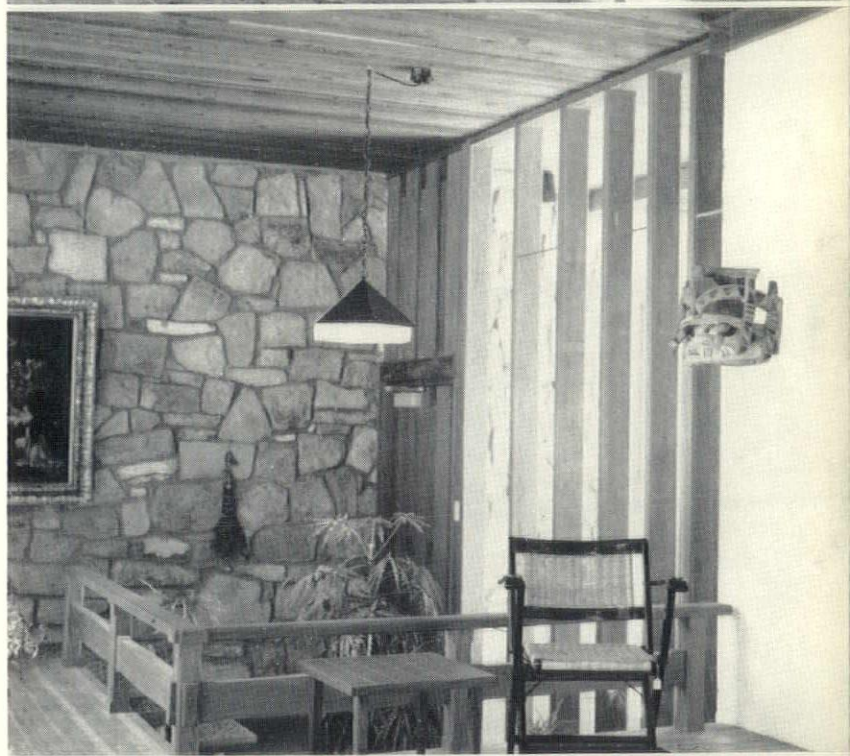
The old porch was completely removed and replaced by a natural finish, redwood and stone structure. The stone was secured from the recently razed state penitentiary in Santa Fe. The roof is built-up flooring over a solid two-by-four redwood decking. The flooring is two-by-four fir decking with a one-eighth inch space between; the heat rises through this space from four-inch by four-inch radiation suspended below this decking. The floor extends three feet six inches beyond the sliding glass windows to form a platform for redwood planter boxes.

The cover photograph shows the entry portal to the design office (phase 3).

Interior Display Room



Interior Design Office



Interior Design Office





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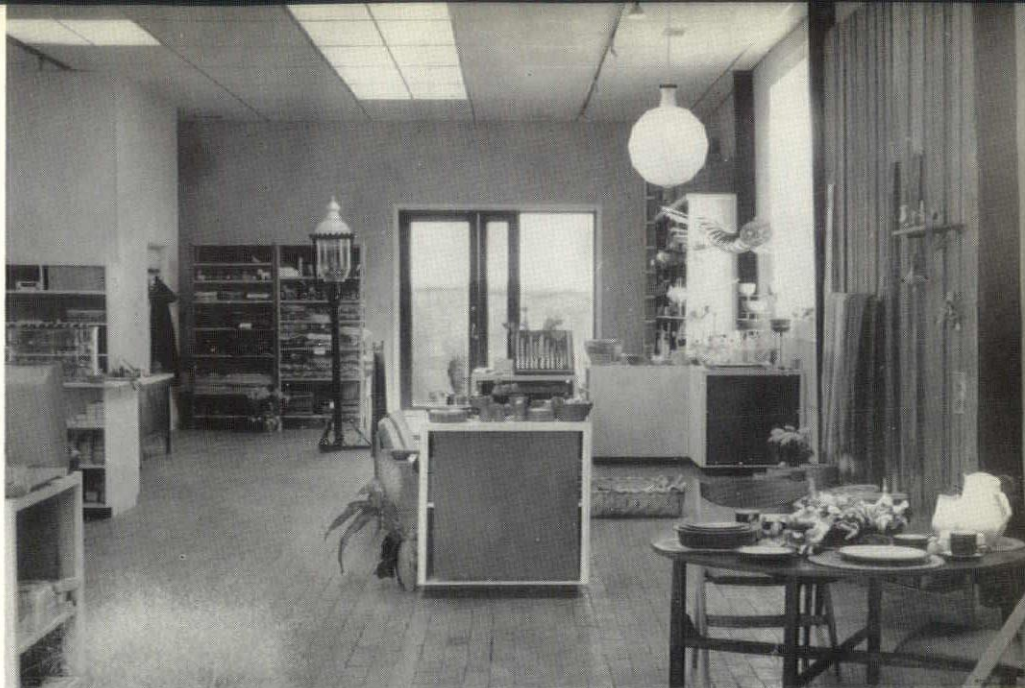
PHOTOGRAPHS
JEAN RODGERS OLIVER

Problem: A leaky-roofed, leaning adobe garage was to be remodeled into a contemporary gift and furniture store as a branch of the Santa Fe Centerline, Inc.

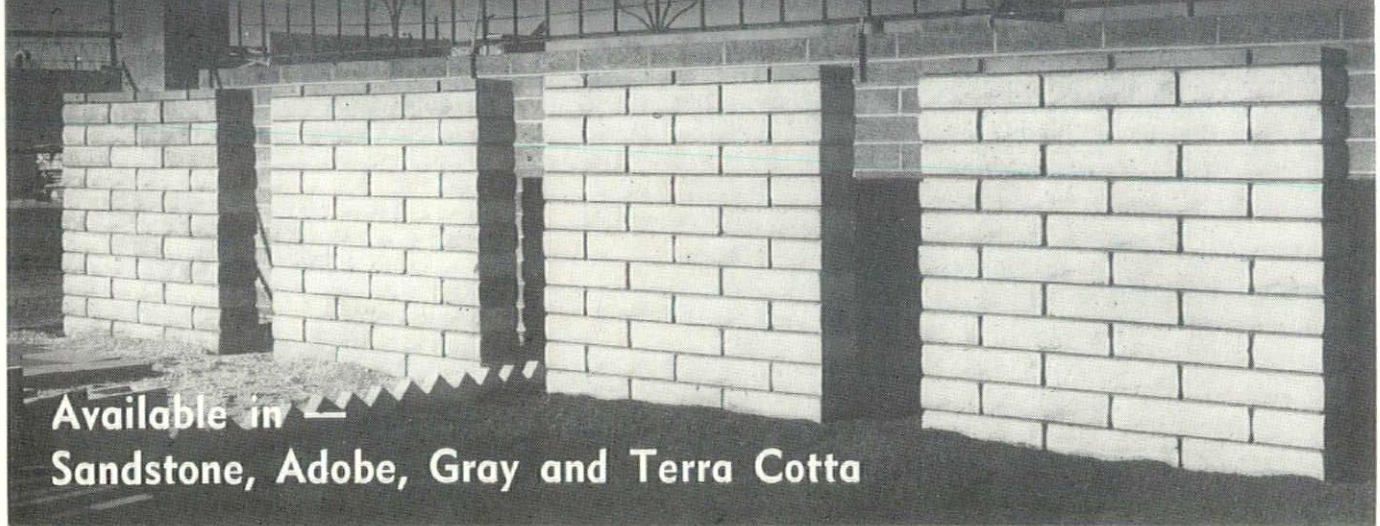
Structure: A buttress system employing exterior masonry pilasters and inside wooden posts was devised to stabilize the leaning adobe walls. Existing wood trusses were railed and reinforced. From these an insulated acoustical ceiling was suspended. Illumination was provided by fixed fluorescent panels and Troler ducts for adjustable incandescent spots. A new brick floor was laid in sand over existing oil-stained and chipped concrete. Further improvements included a new aluminum roof, refrigerated air and a heating system.

Facade: The old opening to the garage was filled with double glass doors. This opening was also provided with a sliding barn door of wood to protect the glass from possible vandalism. A portico of carefully detailed wood members retains the pitch of the original roof.

Rear patio: Glass doors at the rear of the show room open on a walled rear patio and reveal a fine view of the mountains. Recently opened, the show room will soon be supplied with additional display cubes and an eight-foot - high, free - standing, storage-display partition.



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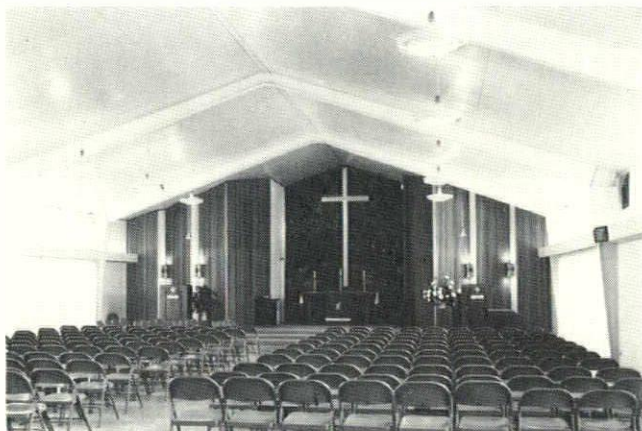
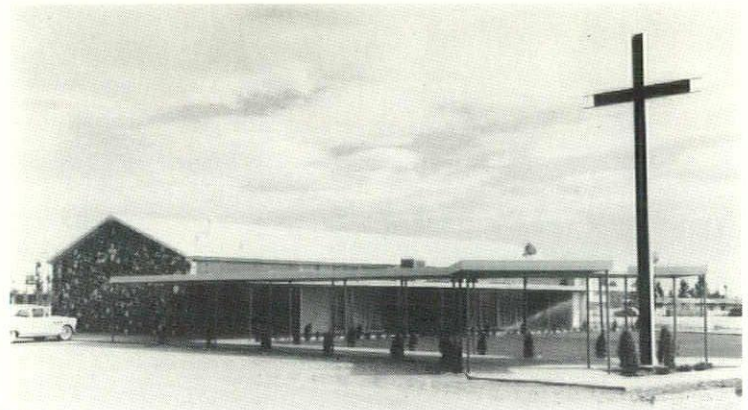
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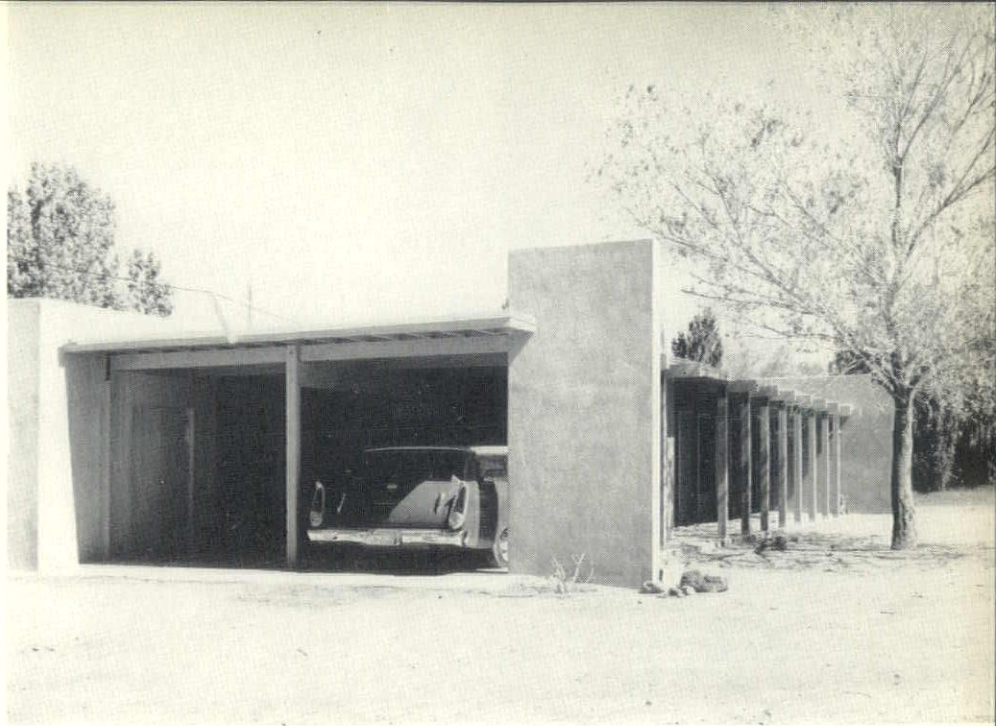


In 1959, Mr. and Mrs. Bremer purchased a ten year old Territorial style house. This was a bold move because the building had not been occupied for over two years and was in very poor condition. However, it had the size and the location that the Bremers were searching for. Their problem, then, was to make this building into a home — a liveable, comfortable, fun-to-be-in home — for their family. The only solution was to renovate the entire house inside and out.

The interior was completely replastered and painted, and tile was installed in the bathrooms. The east wall of the living room received walnut paneling. Partitions were removed or re-located to make the space a nicer place in which to live. A workshop, which had previously been the garage, was remodeled into a family room. What had formerly been a porch, screened on two sides, was converted into a den with glass walls on two sides. Two flush slab doors and a large panel of textured glass create the transition between the den and the living room. The fireplace, which was in an unfortunate location, was removed. Two inefficient floor furnaces were replaced by a central steam heating system with baseboard radiation.

The aesthetic change of the exterior is quite apparent. Most of the drab Territorial appearance was covered with a new coat of stucco, while smaller areas have been covered with vertical wood siding. The traditional Pueblo motif is carried through with a truthful expression of contemporary materials and technology.

The front of the house has been rephrased with the addition of a colonnade to soften the west sun and to provide a carport. At each end of the colonnade, two planes of wall, perpendicular to the plane of the facade, were added to form a pleasing enclosure for the colonnade. This new range of columns is reminiscent of the traditional colonnade, but it is carried out with contemporary details. The interesting play of sun and shadow created by the simple massing of the unadorned walls is an expression of the Indian Pueblo. Where large windows (desirable by people who enjoy contemporary living, but not compatible with traditional Pueblo) were located, the facing material was changed from stucco to wood paneling. This different material with a change in color and texture provides a pleasing transition

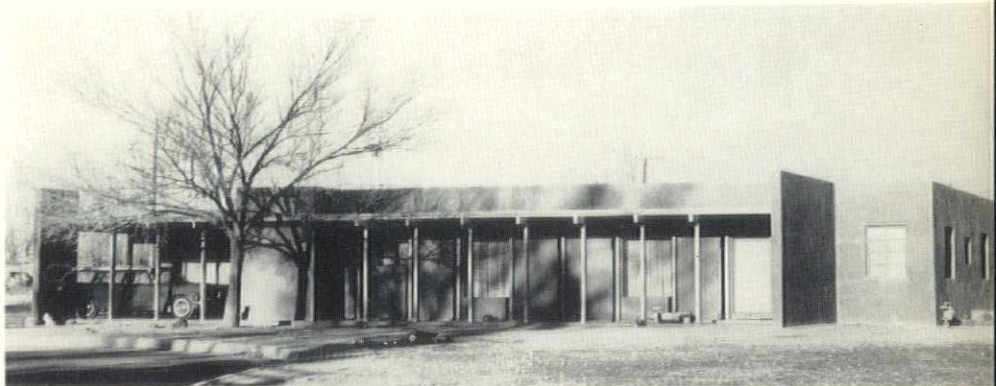


**REMODELED RESIDENCE FOR
MR. AND MRS. HENRY M. BREMER
ALBUQUERQUE, NEW MEXICO**

BOEHNING & BOEHNING, Architects and Engineer

from massive stucco area to large glass area. As a result the large windows do not appear to be out of scale with the heavy appearance of the stucco walls.

An economical analysis of this "new" house shows that the Bremers purchased the old house, the acre of land that it sits on, and completely remodeled the house for a total cost of about \$24,000.00. Since the house now contains 2,600 square feet of floor space, their total investment amounted to \$9.23 per square foot. Future plans call for remodeling the kitchen and installing a prefabricated fireplace in the den. Photography A. W. Boehning, Jr.



A SMALL STUDIO

OLD TOWN

ALBUQUERQUE, NEW MEXICO

ROBERT WALTERS, ARCHITECT

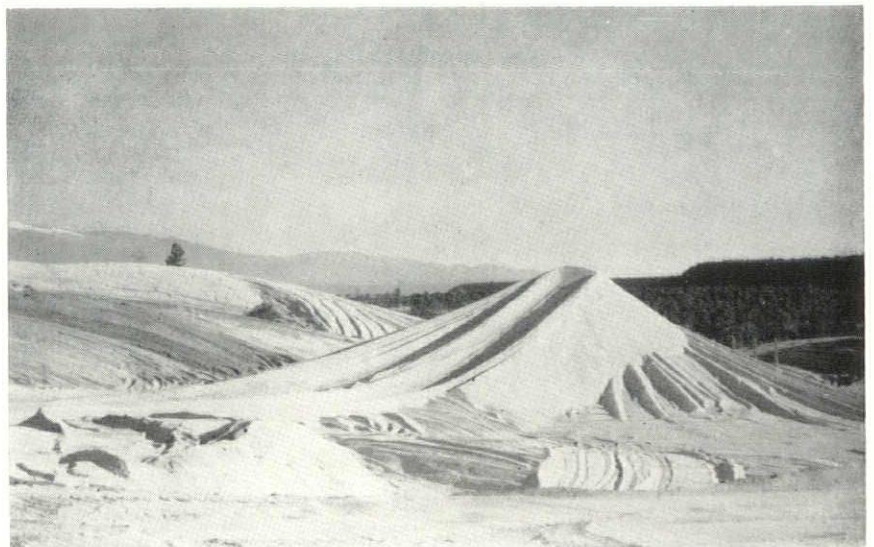


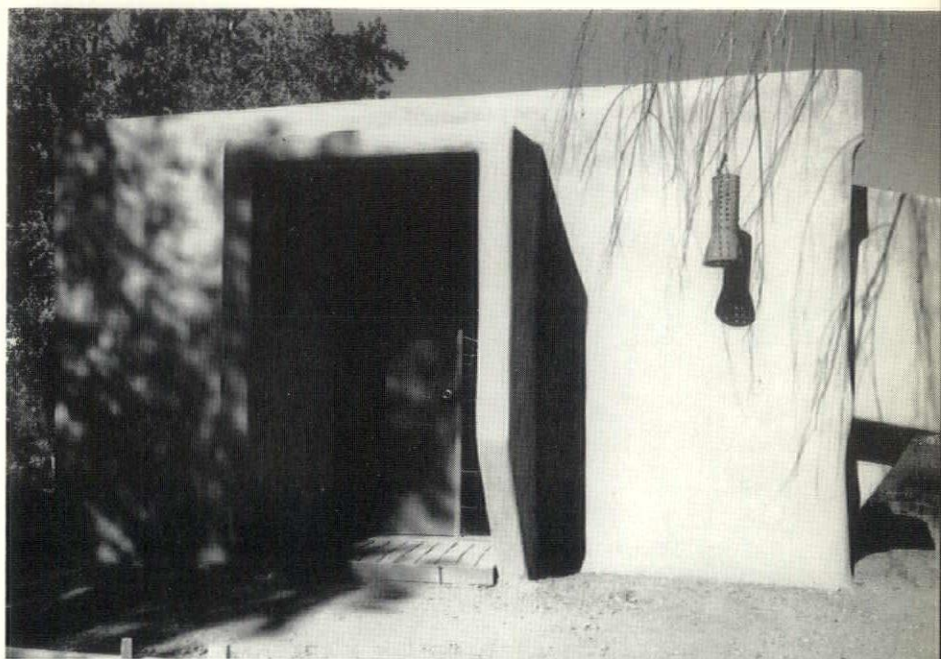
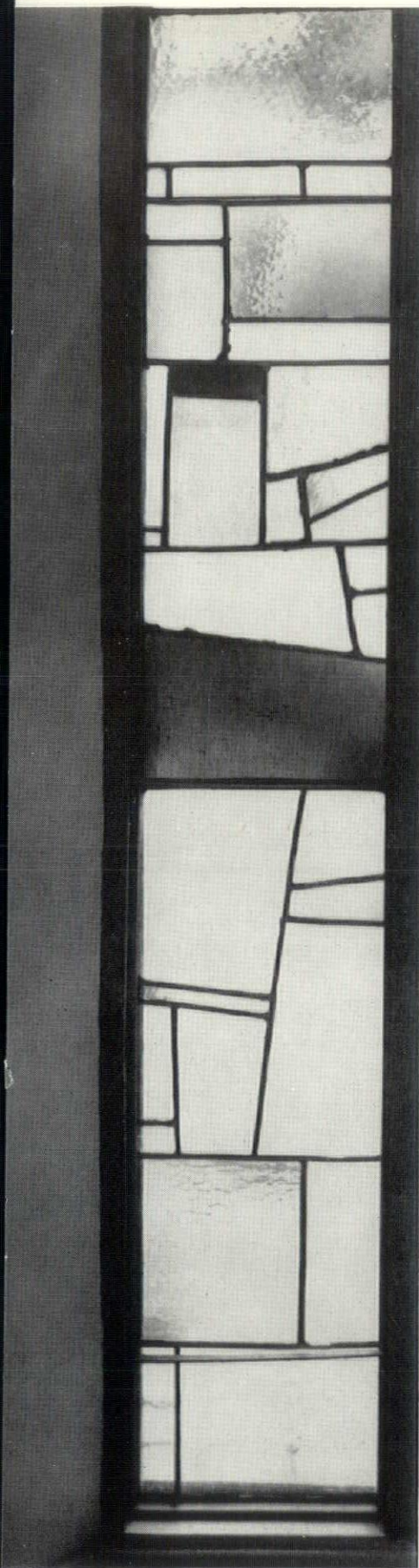
The original building was an adobe box 16 feet square. The wood plank floor was nearly on grade and the 12 inch adobe walls were unplastered both inside and out. Roof construction consisted of 10" vigas and rough-sawn planking topped by several inches of dirt. Built as a store room about 50 years ago, a poorly proportioned fireplace had been added at a later date.

Since the walls and vigas were still sound, they were left in place. New door and window openings were cut, and other than a four foot storage addition at the back, no other major structural changes were made. A new wood floor on sleepers was laid over the old plank; electricity was installed and a new asphalt roof added; the existing fireplace was renovated; walls were plastered and so were ceiling areas between vigas. Adjacent to the new door, space was left for a panel of stained glass which was later completed

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with the advice of John Tatschl. Total cost of the renovation, exclusive of labor which was done by the architect-owner, was \$500.

As the photographs illustrate, the exterior form was altered from a mere box to a more sculptural form. The monolithic quality remains through the simple shapes against the major form. The shape at the entry affords protection without interrupting the basic mass. Inside, the even north light and the direct simplicity of the enclosed space has the serenity necessary for a painter's studio.

PHOTOGRAPHS OF COMPLETED STRUCTURE
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NOTES ON READING

John Burchard and Albert Bush-Brown
THE ARCHITECTURE OF AMERICA
Little, Brown and Co., Boston, 1961 \$15.00

NOTE: The editors include the reaction of two reviewers to the same book this issue. THE ARCHITECTURE OF AMERICA has been regarded by critics generally as a book of major importance.

1. John Burchard, Dean of the Humanities and Social Sciences at M.I.T., and Albert Bush-Brown, Associate Professor of Architecture at M.I.T., were commissioned by the American Institute of Architects to write a history of American architecture from the seven-teenth through the mid twentieth century as part of the Centennial Celebration of the Institute. The present book is a result of their labors. Without reservation it is the best single history of American architecture which has yet been written. Since the authors are primarily concerned with the relationship of architecture to its social and cultural environment, their study goes far beyond that of a mere factual history of buildings and city planning. Each phase of our architecture is critically discussed and examined. Whether one always agrees with their conclusions is of minor importance; what matters is that each of us is forced to re-examine critically many ideas which we have always accepted. A case in point would be their discussion of our own southwestern architecture; "A writer in the *Architectural Record* of 1923, Rose Henderson, suggested 'The Indians were the first cubists in this country,' and she praised the modern cubist revival work of Carlos Viera whose house at Santa Fe of 1922 was an imitation of the old pueblo buildings." "...in 1926 the *Record* willingly went along with the joke by a full article entitled 'The Southwest Develops Native Architecture.' The joke was less funny in 1929 when it encouraged Albert Chase McArthur to build a pueblo village for the Arizona-Biltmore Hotel at Phoenix."

—David Gebhard

2. *The Architecture of America*, a book for architects and laymen alike, concerns the architectural development of the past 100 years in this country. Not written in the usual historical terms of dates and stylistic descriptions, it reveals, instead, an unfolding and developing concept of American architecture. The authors emphasize the major architectural problems that designers at different periods turned their attentions toward, what they seemed to think was important about architecture, how they approached their problems and, above all, how the architecture they produced was shaped by the cultural level and values of a given period.

In order to examine how American architecture has been effected by these cultural forces, a systematic historical inventory is made of important aspects of our growing culture: population, science, engineering and technology, industrial consolidation and organization, transportation, building practices, aesthetic and philosophical questions. With this survey at the beginning of each chapter, the various categories of buildings erected by a given generation is then examined. Significantly enough the early chapters contain more discussion about private residences, churches and mon-

umental civic buildings; later chapters discuss housing developments, commercial and factory architecture and, above all, city planning.

With a canvass so vast, there is an understandable tendency to deal in generalizations. Nevertheless, the best parts of the book (dealing with the development of the skyscraper in Chicago, for example) are those that deal with specific problems and take time to analyze individual edifices in detail.

At the same time the authors do not neglect architectural evaluations. Rather than the indiscriminate praise of authors who have become partisans of the subject about which they write, Messers Burchard and Bush-Brown maintain strict standards in their evaluations. They do not, for example, let the romantic circumstances of pretentious buildings erected in nineteenth century mining towns blind them to architectural limitations no matter how interesting this work might be as social history.

The literary style of the book is at once a great asset and a partial drawback. So persuasively, even poetically is it written that certain weak points in the argument relating architecture to its cultural antecedents are glossed over or too easily inferred by free-flowing phrases. On the other hand, the authors' aptness in turning a phrase, their freshness of insight, and their incisive architectural characterization are a source of great pleasure for the reader.

Several subsidiary themes are of particular interest. One such topic that comes up from time to time considers architectural regionalism, and various reasons are advanced for its disappearance. Another re-occurring topic of discussion concerns the generally conservative social outlook evidenced by the architectural profession. By and large architects have sat complacently on the side of the status quo, and it is sobering to realize how few leaders of reform or intellectuals alert to the burning issues of the day the profession has provided.

The Architecture of America is an important book. It underscores again the fact, which we all more or less accept but need to be reminded of in the forceful manner of these authors, that architecture does not grow in the vacuum of capricious stylistic innovation. It develops, instead, in response to specific demands and limitations that society at a given moment place upon it. This volume also marks a new and desirable direction in the writing of architectural history. Rather than the uncritical acclamations that too many writers on the subject fall into, this book contains discriminating architectural criticism. The only major exception to this statement is the somewhat untempered praise of Frank Lloyd Wright.

In addition the book is the fairest evaluation of late nineteenth century American architecture yet to appear. For the first time the period receives almost sympathetic treatment. Indeed the authors go so far as to concede a certain value in the work of such Worlds Fair Classic architects as McKim or Hunt. At least they are discerning enough to absolve these men of the "dishonesty" of which they have been accused by writers of the last generation. This new appraisal of the "polite" architecture of the 1900 era seems to indicate that we are finally beginning to get enough historical perspective to "see past" one of our architectural blind spots.—*Bainbridge Bunting*

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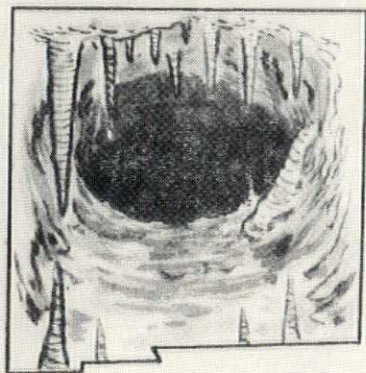
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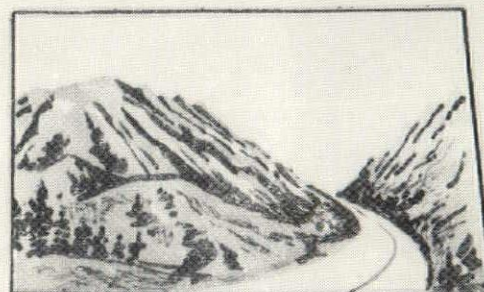
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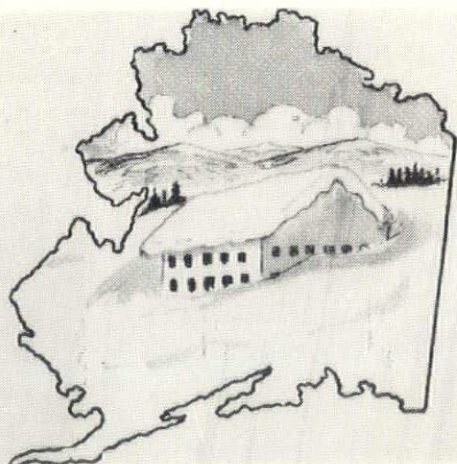
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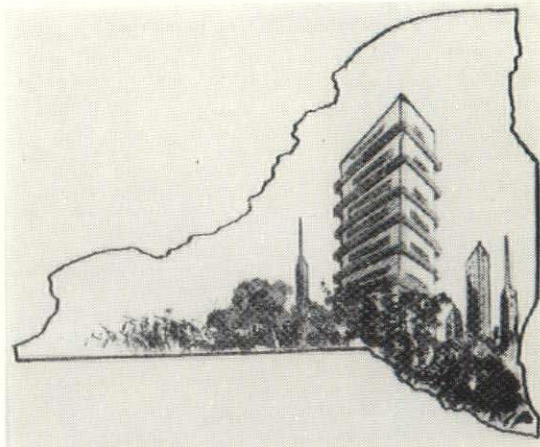
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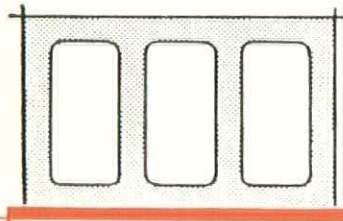
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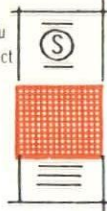
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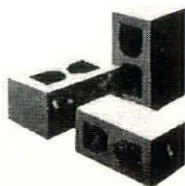


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